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ALLEN MEMORIAL ART MUSEUM

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Foreword

While noteworthy additions are made to our museum collections almost every year, yet many important periods of art are still represented inadequately, or, not at all. It has become our custom to arrange each February an exhibition which will help to fill one of these major gaps and to make of the winter *Bulletin* an illustrated catalogue of it. In this way, each show will remain accessible, so to speak, to future generations.

The present exhibition, *Architecture in Early Renaissance Pictures*, arranged to this end, is also organized around the Baldwin Seminar being concurrently given at Oberlin by Dr. Richard Krautheimer. We consider ourselves fortunate to be able to print his opening address in this issue.

If this is a small exhibition, there is good reason for it. Not more than fifteen works of art of signal importance to this subject are known, and most of these are, for one reason or another, unobtainable. Many are too fragile for travel, while others are the properties of foreign governments whose law prohibits their exportation. Nonetheless, those pictures which have been assembled here with the generous permission of their owners constitute a significant show. The exhibition is supplemented in other galleries of our museum by large photographic reproductions of the unavailable works and by the fine photographs of Italian fifteenth-century architectural masterpieces taken by Mrs. R. Thorne McKenna.

Charles Parkhurst
Director

Ghiberti - Architetto*

Ghiberti terminates his autobiography with a claim for recognition as an architect; "Few things of importance were made in our city, which were not designed or devised by my hand. And especially in the building of the dome(scil. of the cathedral) Filippo [Brunelleschi] and I were competitors for eighteen years at the same salary; thus we executed said dome. I shall write a treatise on architecture and deal with this matter."¹

Had Ghiberti been able to carry out his intention we might know more about the position he held in the history of fifteenth-century architecture in Florence. We might know how far he thought as "a builder of buildings", or whether, on the contrary, his concepts remained within the realm of architectural dreams, too vague to be hardened into structural realities.

As a practicing architect Ghiberti may not have been and probably was not too successful. But even if he was a failure, his importance to architecture might still be very great. Within the entire history of architecture flights of imagination and concrete realities are inextricably interwoven; but they are not always merged in one and the same personality. Indeed, large, beautiful architectural designs of a progressiveness unparalleled in real architecture of the time dominate three of the reliefs of the *Gates of Paradise*, all cast by 1436 or 1437, the chasing almost completed by 1439. They are the stories of Isaac, of Joseph and of the Queen of Sheba. The front panel of the *Cassa di S. Zenobio* belongs in the same group.

The architectural setting in the Isaac panel (fig. 1) consists of a hall two bays wide and at least two bays deep. Corresponding to the second bay in depth, a one-bay porch projects on the right. The building opens on all sides in round arches springing from slender supports. In the interior similar arches connect the individual bays. The covering of the bays is left unclear, but it looks rather like a flat ceiling and the

* This paper is a slightly abbreviated version of a chapter in my forthcoming book on Lorenzo Ghiberti.

¹ Lorenzo Ghiberti, *I Commentarii*, ed. J. von Schlosser, Berlin, 1912, I, p. 51.

1. Ghiberti, "Gates of Paradise", *Isaac* panel

Baptistry, Florence

structure appears to consist of nothing but arches, intersecting at right angles. This casualness of the constructive features is strangely countered by the perfect consistency of the design: three pilasters with Corinthian capitals flank the two arches of the main building, another one rises at the end of the projecting porch. Above them, the entablature is formed by an architrave with three fasciae, a plain frieze and a projecting cornice; above the porch this entablature serves as the parapet of a roof terrace. The pilasters are extraordinarily slender, the height corresponding to about fifteen diameters, capitals and entablature are drawn



2. Ghiberti, "Gates of Paradise", *Joseph* panel

Baptistry, Florence

sharply as though cut with a razor. The whole design is elegant, clear and precise.

In the neighboring panel of Joseph and his brethren (fig. 2) a round building rises from a platform, with two steps; an open courtyard in its center with a wheat pit in the middle, is encircled by an ambulatory.

Radial arches divide the ambulatory into bays; but again their covering remains indefinite. Both, outside and inside, the ambulatory opens in twenty tall arches, supported by weightless piers, with slim elegant pilasters in front. A low upper story is divided into bays by small pilasters. Its windows are framed by aediculae with triangular gables, set off by sharply moulded cornices. The same clarity and simplicity of design, the same emphasis on plain surfaces, the same slenderness and purity of the vocabulary mark the palace to the left in front of which Joseph, seated on a lofty dais, receives his brethren. Again its tall ground floor is surmounted by a low upper story; pilasters mark the corners and the receding angle of the street floor, and flank an open niche and a lintelled doorway surmounted by an oculus. The same membering is repeated on the upper story, though with pairs of windows occupying each bay. The terminating cornice, neat, precise, and clear, links the palace to the round building and to the triangular mountain in the background.

In the panel of the Queen of Sheba (fig. 3) Ghiberti goes further. The architectural setting for the first time creates an ideal plaza of the Renaissance. A platform is raised above the street level, accessible by a flight of steps and set off by parapets. Three buildings rise on it, set back a short distance. In the middle, elevated another few steps, stands the Temple, a basilical structure with ribbed groin vaults over the nave and the aisles and with a ribbed polygonal apse with pointed tracery windows behind a square crossing. In contrast to the Gothic vocabulary of this interior, the façade is organized in the same classical forms as the buildings in the Isaac and Joseph panels. The flanking palaces are equally classical in design and spirit: the ground floors open in arcaded or architraved porticoes, supported by very tall and slender piers; the upper floors, with their windows, are organized either by plain low pilaster strips or by slender pilasters surmounted by an entablature. Comparable concepts, though less carefully executed, dominate the architectural setting on the main relief of the St. Zenobius shrine. A long narrow plaza extends into depth, flanked at the far end by tall, shallow palaces, rising in three or four stories. A small one-storied building, articulated by tall, yet strong pilasters, stands further in front, resembling a Roman tomb. The main vista is terminated by the façade of a church: raised on three steps, its ground floor is articulated by four pilasters, flanking the narrow bays of the aisles and the middle center bay. On the upper floor, above the separating entablature, the low and broad center part is again terminated by pilaster strips, corresponding to those of the center bay below. An oculus appears to occupy its middle, a triangular gable tops it off. On



3. Ghiberti, "Gates of Paradise", *Queen of Sheba* panel

Baptistry, Florence

either side it is flanked by the low triangles of the aisle roofs. It is the first church façade of the Renaissance.

A strange discrepancy prevails in all these architectural settings of Ghiberti's. The vocabulary and the design are determined by clear orders of pilasters and entablatures, by combinations of arch and lintel systems, by contrasts of blank walls, clearly framed windows and sharply marked membering. The design is consistent, and forms evidently part and parcel of the newly developing concepts of a classical architecture.

The architectural skeleton, conversely, is anything but classical. The buildings lack body, they are cardboard thin. Their plans, their structural framework, and their individual parts stand in no clear relation to one another.

Indeed, all these settings show a painter's outlook. They rest on the tradition of Tuscan Trecento workshops, both in Florence and Siena. This tradition of creating large architectural settings, composed of deep but weightless structures, had found its boldest representative in Florence in the 1370's in the St. Sylvester frescoes in S. Croce. But it survived far into the first decades of the fifteenth century. From Lorenzo Monaco to Sassetta and to Bicci di Lorenzo architectural settings are treated as weightless box-like structures, with cardboard-thin walls. A system of intersecting arches, springing without cornices from weak piers, divides the interior into squarish bays, covered by ill defined ceilings. Indeed, the hall in Ghiberti's Isaac panel ultimately harks back to the architectural settings of Pietro Lorenzetti and his workshop.

However, Ghiberti's real importance to fifteenth century architecture was not determined by such trecentesque elements. It derives on the contrary, entirely from the classical aura he imparts to these dream structures.

Whether they are temples, round or octagonal buildings or palaces, all are well defined in every part. Pilasters are integrated with the entablatures into fully developed orders. A smaller order on the top floor takes up and continues the larger order on the groundfloor, intercolumniations or arches are repeated by a corresponding series above, at times in double rhythm. Arcades of piers and pilasters carrying an entablature form arch-and-lintel combinations. Bays are clearly marked off, windows or doors are set in the very center of the bays. The corners of buildings are stressed by strong double-faced piers. The capitals are of a simple sketchy Corinthian type, the entablatures have their three clearly distinct members (fig. 4). Columns appear to be avoided throughout. Arches, except for the Temple of Solomon, are invariably round. They are carried by piers either square or cross-shaped. In the St. Zenobius shrine a series of square piers carries the architrave of a portico. Windows are set into plain rectangular frames or into aediculae with flanking pilasters and triangular gables; oculi when they occur are surrounded by beautifully strong, clearly shaped mouldings (fig. 5). Doors and entrances are flanked as a rule by pilasters and surmounted by precisely designed wide architraves with dentil friezes. Departures from this uniform vocabulary are rare, and



4. Ghiberti, "Gates of Paradise", *Queen of Sheba* panel (detail) Baptistry, Florence

limited to the towers and spires of the city views or to the Gothic rib vaults of the Temple of Solomon; but these inconsistencies are readily



5. Ghiberti, "Gates of Paradise", *Joseph panel* (detail)

Baptistry, Florence

explained: the towers and spires by the late-medieval tradition of city representations, the rib vaults by the fifteenth-century custom of representing the Temple of the Old Covenant in antiquated forms, Romanesque North of the Alps, Gothic in Italy.²

Obviously these late architectural designs of Ghiberti's are intended to revive the architecture of antiquity. But within the full range of antique architectural vocabulary a choice has been made. The buildings consist of lithe smooth façades and their vocabulary excludes such well-known elements of ancient architecture as the column or decorated frieze. The entire membering, pilasters, entablatures, windows, doors, is unencumbered by ornament. Pure wide planes dominate, stretched, as it were between and behind pilasters, entablatures and cornices, and around

² Erwin Panofsky, "The Friedsam Annunciation", *Art Bulletin*, (1935), pp. 443-473.

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openings. Decisive is the contrast between the membering and the smooth wall surface, the clear interrelation of all parts, the rational composition and perfect consonance of façades, buildings and entire plazas. The clarity and precision of the membering, their chaste coolness, their almost frigid purity results in a highly sophisticated, reticent and somewhat incorporeal classicism. They are of a rare beauty and elegance. If Ghiberti himself prior to 1436 or 1437 designed these structures, then indeed he holds an important place in the history of Renaissance architecture.

To determine the exact position of these settings in relation to the architectural currents of the early fifteenth century in Florence is nevertheless far from an easy task. Certainly they have little in common with Ghiberti's architectural designs of the first thirty years of the fifteenth century. The architectural settings of his first door, designed between 1404 and roughly 1420, speak in what in Florence amounts to a Late Gothic vocabulary with pseudo-antique additions. Pilate is seated on a dais with rich scroll decorations; behind him rises an apse with a shell vault, and four stilted arches, the oblong clerestory windows are separated by pilaster strips. To be sure, in the Flagellation which Ghiberti designed about 1418, he employed columns *all'antico* with fluted shafts; but the bases are polygonal and the capitals run the gamut from Corinthian to composite and to nearly High Gothic. Equally true, a few years later, in 1425, in the projected niche for the statue of Saint Stephen on Or San Michele, Ghiberti renounced the last vestige of Late Gothic architecture, aside from the rib vault and pointed arch which were taken over from the old niche. The flanking pilasters, fluted and with fillets, support a plain triangular gable framing an oculus; the mouldings are *all'antico*, the capitals show leaves of genuine *acanthus spinosus* and double pairs of *helices*. The forms, then, are throughout classical. Yet the over-all design lacks congruity and order. Alongside the overly slender supremely elegant pilasters stand stumpy half columns which rise inside the niche and a projecting entablature of extraordinary heaviness.

The increased importance and the greater purity of the classical forms in the Saint Stephen niche is due, no doubt, to the impact of Brunelleschi's first architectures from the portico of the *Spedale degli Innocenti* and the *Sagrestia Vecchia*, to the Pazzi chapel, around 1430. Much in contrast to his later *oeuvre*, these early designs are marked by mathematical clarity, disciplined differentiation and conjunction of forms and precise gracefulness. Brunelleschi thought of a building in terms of

plan and elevation, constructing them in simple geometric proportions.^a These same principles underlie his selection of a classical vocabulary. Columns, pilasters, entablatures, archivolt, oculi and aediculated doors and windows have been chosen to convey just this impression of graceful elegance and to translate into visual forms the standard proportions from which plan and elevation are evolved. Hence the linear qualities of the vocabulary counted more than anything else, and for this very reason Brunelleschi at this point turned, rather than to the powerful and massive structures of Imperial Rome, to Early Christian basilicas or Romanesque churches in or near Florence.

In the architectural settings of the *Gates of Paradise*, Ghiberti has fully absorbed both the new vocabulary and the principles of Brunelleschi's style of the twenties. The aediculated windows, both in the round structure of the Joseph panel and in the temple façade of the Solomon relief, recall those of the *Spedale degli Innocenti*. The palace (fig. 5) at the left of the Joseph relief shows two pilasters flanking a bay with architraved door and elegantly moulded oculus; thus it follows the design of the outer two bays of the hospital in Brunelleschi's original plan. Of even greater importance is Ghiberti's apparent assimilation of Brunelleschian principles. He has absorbed the idea of an order in which pilasters, capitals, bases, mouldings and entablatures are in strict correspondence; he has embraced the idea of conformity of design, and he has assimilated the well-exploited contrasts between the membering and the wide stretches of wall space which mark Brunelleschi's early work.

None of the settings of the *Gates of Paradise*, however, are truly Brunelleschi's. Nowhere does Ghiberti use the fluted pilaster, which is almost a trademark of Brunelleschi's *oeuvre* and which he himself had employed for example in the niche of Saint Stephen. Nowhere did Brunelleschi employ pilaster strips or pilasters terminated by cornices such as they appear in the temple and palace in the Queen of Sheba panel. On the other hand, throughout the *Gates of Paradise* Ghiberti shuns both full and half-columns as an architectural feature, dear though they were to Brunelleschi's heart and even though he himself had employed them in the Saint Stephen niche. The aediculae on the windows of the Innocenti are simple frames surmounted by triangular gables; in Ghiberti's panels two well-developed pilasters rise from the window sill to

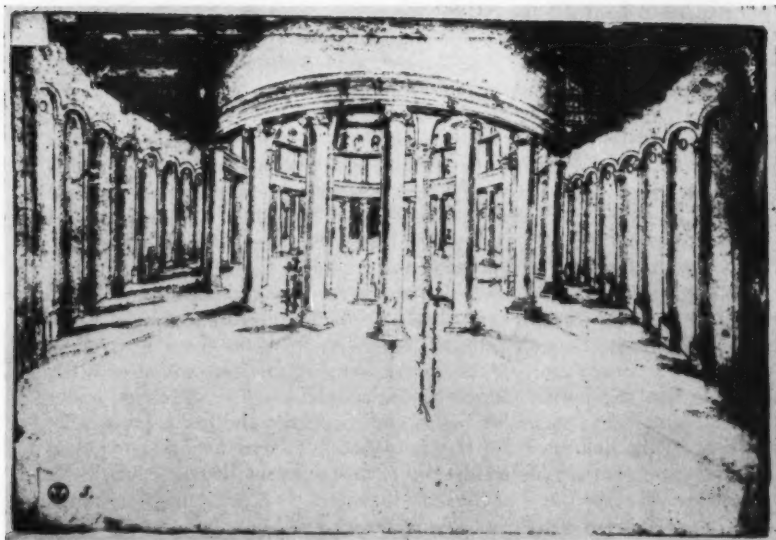
^a Ludwig Heinrich Heydenreich, "Brunelleschi", *Jahrbuch der Preussischen Kunstsammlungen*, vol. 52 (1931), pp. 1-28; Dorothea Nyberg, *A Study of Proportions in Brunelleschi's Architecture*, Thesis, M.A., N.Y.U. Graduate School, 1953.

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support a complete entablature and, above this, the pediment: nor do these windows rise from the entablature from which springs the upper story, as they do at the Hospital; instead they stand by themselves in the middle of the bay. Nowhere in Brunelleschi's structures are two or more stories linked up by an integrated continuous system of upper and lower orders, strengthened even further by doubling the rhythm of the upper bays.

No doubt the architectural settings of the *Gates of Paradise* could only have grown out of a soil nurtured by Brunelleschi's designs of the twenties. Yet, in considering the fundamentals of their designs, the impression grows ever stronger that Ghiberti's architectural schemes go beyond Brunelleschi's work. The abhorrence of even the slightest trace of ornament, strange particularly in a sculptor's design, is completely alien to Brunelleschi. Early and late, he had been anything but hostile to sculptural decoration. In the settings of Ghiberti's this elegant, gay and graceful abundance has been replaced by an extraordinarily sober purism; the smooth wide surfaces and unadorned membering dominate the design. The vocabulary is more limited than Brunelleschi's. It lacks Brunelleschi's rich variety, and thus becomes perhaps more consistent but also far more rigid. The architecture represented in the *Gates of Paradise* conveys an impression of monumental grandeur and of a fully antique flavour that Brunelleschi's never achieved: palaces with upper imposed orders, Colosseums, Renaissance church façades. The round structure in the Joseph panel exemplifies the spirit *all'antico* which pervades all these panels. Open to the sky in the center and surrounded by an ambulatory which opens both inside and outside, it recalls round buildings of Roman antiquity. Specifically it calls to mind one structure, no doubt a church building of the fifth century, but until a short time ago, generally claimed as of Roman origin: Sto. Stefano Rotondo on the Celian Hill in Rome.⁴ Its state prior to 1450 is known: the roof over the center room had collapsed. The chapels and porticos which originally projected from the ambulatory had disappeared. The arches which opened from the ambulatory into these chapels had been walled up, but they are clearly visible on the inside and outside. In the center room a series of small pilasters articulated the incrustation above the colonnade (fig. 6). Any fifteenth century traveller must have been tempted to envisage Sto. Stefano Rotondo much like the cornhouse in Ghiberti's panel. Indeed, the resemblance need not be accidental: for while some fifteenth century hu-

⁴ Richard Krautheimer, "Santo Stefano Rotondo . . .", *Rivista di Archeologia Cristiana*, 1935.



6. Il Cronaca, *Sto. Stephano Rotondo*

manists identified *Sto. Stefano* with a heathen temple, others believed it to have been a round market hall, specifically the *Macellum magnum* on the Celian hill which they knew from Roman coins. Alberti seems to have viewed it as a secular round basilica. Whether basilica or market hall, *Sto. Stefano* would lend itself naturally as a prototype for the structure *all'antico* where Joseph caused grain to be gathered and distributed. The round building in Ghiberti's panel, then, is intended to evoke a structure of Roman antiquity both in plan and function. It is conceived in the spirit of fifteenth century humanism far more fully than Brunelleschi's early buildings which draw on antiquity exclusively or primarily for its vocabulary.

Ghiberti's settings in every respect, go beyond Brunelleschi's architectural concepts. They go beyond them also in that the architectural settings in each panel is conceived of as an all embracing unit. Palaces, churches, market halls, rectangular and circular structures, one-storied and two-storied façades, are all composed out of the same basic elements

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evolved from the same spirit. Brunelleschi, throughout his life had thought in terms of individual buildings, rising incongruously within medieval surroundings. The realities of Florentine life had set limits to the fancies of the new style. Ghiberti's settings, on the contrary, are imaginary designs, free from the fetters of reality — a stage set, as it were. They represent a never-never architecture which derives its principles and vocabulary from a homogeneous, monumental and purist interpretation of antiquity. They are designed to revive the world of the ancients through architectural design; they represent a vision of a higher genus of architecture, and of a better world, lost, but not necessarily for ever. These architectural dreams find no parallel in the first half of the fifteenth century; neither in actual architecture, nor in representations of architecture in paintings and reliefs, nor in architectural theory. Visions comparable in comprehensiveness to the settings of the *Gates of Paradise*, though not necessarily equally purist, come to the fore only after 1450: at Pienza and possibly in the projected rebuilding of the Borgo under Nicolaus V; in Donatello's Salome relief in Lille and in his Paduan reliefs; in the Baltimore and Urbino panels;⁸ in Filarete's *Treatise* and in the *magnum opus* of fifteenth-century theory, Leone Battista Alberti's *De Re Aedificatoria*.⁹

The architectural settings of the *Gates of Paradise* were designed fifteen or more years before Alberti set down on paper his architectural concepts in the *Ten Books on Architecture* and they date roughly forty years before the Baltimore and Urbino panels were painted. But most specifically they call to mind the principles and particular vocabulary employed in Alberti's architectural writings and in related paintings. Alberti, in *De Re Aedificatoria*, bases his ideas on a clear and homogeneous image of architecture, and in his arguments he proceeds logically from one point to the next. A discussion of the essential parts of buildings leads him to materials and methods of construction; from there, basing himself on the Vitruvian triad of *firmitas*, *commoditas* and *venustas*, solidity, commodiousness and beauty, he goes on to analyze the functions of buildings, public and private; finally he examines the principles of design. Design rests on beauty and ornament; and while beauty is "a Harmony of all Parts, fitted together with such Proportion and Connec-

⁸ Fiske Kimball, "Luciano Laurana and the High Renaissance," *Art Bulletin*, X (1927-28), pp. 125-150; Richard Krautheimer, "The Tragic and Comic Scene of the Renaissance," *Gazette des Beaux Arts*, vol. 33 (1948), pp. 327-346.

⁹ I am quoting from James Leoni's edition of Leone Battista Alberti, *The Ten Books on Architecture*, London 1750.

tion that nothing could be added, diminished or altered but for the worse . . .", ornament is "auxiliary, concealing what is deformed and polishing what is handsome . . ." (VI,2). Consequently beauty is based on the three elements of number, finishing and collocation and "from the Connection of these three will rise Congruity which we may consider as the origin of all that is graceful and handsome . . ." (IX,5). Beauty is in fine "such a Consent and Agreement of the Parts of a Whole . . . as Congruity, that is to say the principle Law of Nature, requires" (IX, 5). Congruity with its constituent elements of harmony, symmetry and musical proportions, has thus taken the place of the simple mathematical relationship of parts in Brunelleschi's designs.⁷ And ornament, while doubtless important, is no longer an essential element of beauty. Hence the demand for perfect homogeneity in Alberti's theory leads to a strict selection of elements and finds its natural complement in a highly exclusive purism.

The purist concepts in Alberti's theory are linked to a second factor. All design is aimed at imparting to a building the degree of dignity which corresponds to its "social rank". A temple requires not only a plan, but also construction and ornament different from a secular building like a basilica. Architecture is thus directly related to the actions for which it is intended, and to the human beings who participate in these actions. These humans, according to Alberti's philosophy, are beings of a higher nature. They once existed in antiquity, as he puts it in *Della famiglia* "in the days of those ancients of the past of the highest *virtus*". Men of their ilk might come again through the efforts of modern humanists. Ancient architecture had formed an appropriate setting for these monumental ancients and, if such men were to return, modern architecture should be built on comparable principles. For these higher human beings of the future Alberti designs his architecture. To his humanist thinking architecture is aimed at creating dignified backgrounds for dignified actions of dignified people.

Only architecture of the highest social order warrants the perfect, fully homogeneous design. Since this "perfect" design is at the basis of Alberti's thinking, he would seem to limit architecture to buildings for the Divinity, the State and the "noblest citizens"; since architecture rests on a concept of interaction in the highest strata of society, it must be based on the interactions of buildings of the noblest types: temples, public edifices and palaces.

⁷ Rudolf Wittkower, *Architectural Principles in the Age of Humanism*, London, 1950.

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Alberti's theories of architecture are based, of course, on actual antique buildings and on actual antique methods of construction; but the architectural works he conjures up for the reader's thought are ideal rather than real. Their postulative character first of all explains a certain amount of seeming contradiction: theoretically he is all in favor of stone vaulted temples, that is, churches, "because it gives them a greater dignity and makes them more durable" (VII, 11), but at the same time he knows flat roofs are lighter and more resilient (V,6) and improve the acoustics (V,9). Likewise "columns that are to have arches over them, might by right be square" (VII,15), that is, they ought to be piers, but this demand is limited to buildings of the highest order, temples (VII,6). In brief, Alberti established optimum postulates but balanced them by minimum demands. Their optimum character explains also the divergencies between Alberti's theories and the great majority of his buildings. S. Francesco in Rimini is probably contemporary with the first version of parts of *De Re Aedificatoria*; but its richly ornamented façade does not meet the purist demands of Albertian theory. Palazzo Rucellai in Florence is certainly the house of a "noble citizen", but in the courtyard the arches rest on columns in open contrast to Alberti's written postulate. Only in his last works, S. Sebastiano and S. Andrea in Mantua, did Alberti create designs in compliance with his theory of a fully developed wall architecture,⁸ coordinated in function and design, purist and monumental. To the layman these late buildings of Alberti's remained "*quel viso fantastico di messer Battista*". But the point is that in *De Re Aedificatoria* Alberti established this fantastic vision fifteen and twenty years before he carried it into stone. Indeed, only these late designs of Alberti's vaguely recall the settings of the *Gates of Paradise*: the Palazzo Rucellai with its orders of pilasters corresponding to each other in every story recalls the palace in the panel of the Queen of Sheba; the triple bays of the façade of S. Andrea calls to mind the temple of Solomon in the same panel, albeit with antique forms replacing the Gothic vocabulary.

Not even in his latest buildings, however, are Alberti's visions completely translated into reality. To be sure, both S. Andrea and S. Sebastiano are temples, as Alberti would have it, not churches. But they are incomplete, a far cry from his all-embracing vision: it looks noble, he says, "to have the Palace of the King near . . . the Theater, the Temple and some handsome houses . . . (V,3); the Temple should be in the middle of the city" . . . placed where it may appear with most Majesty and Rever-

⁸ *ibid.*

ence; in order thereunto it should have a spacious handsome Area in front . . . surrounded on every side with great streets or rather with noble Squares . . . somewhat raised above the level of the Rest of the Town which gives the Fabrick a great Air of Dignity" (V,6; VII,3; VII,6). Only in his writings could such dreams spring to life, not in reality, confined as it was by practical exigencies; otherwise his ideas could only take shape in paintings such as in the Baltimore and Urbino panels. They are not only sample cards, as it were, of an Albertian vocabulary in the representation of round and octagonal "temples", a triumphal arch, church façade, "columns of honour" and palaces of a calculated variety of design, but, more important, they represent these elements in large scale urbanistic layouts, monumental, completely homogenous in character and with a puristic sparseness of ornament.

Alberti's theories and their reflections in such paintings as the Urbino and Baltimore panels come to mind when one looks at the settings of the Gates of Paradise and of the St. Zenobius shrine. Even details of the vocabulary oscillate strangely between a Brunelleschian and an Albertian language. Piers are placed beneath arches, paralleling Alberti's precept, that "Columns with Arches above them ought by right to be square" (VII, 5). Contrary to Florentine custom Ghiberti's pilasters are unfluted. Again it is Alberti who recommends that pilasters should not be fluted since they are slices of piers (VI,12) and throughout his architectural designs unfluted pilasters predominate. Corner piers mark the ends of Ghiberti's buildings and thereby correspond to Alberti's postulates, for to Alberti pilasters are meant to articulate the skeleton of a structure and thus must mark its corners (I,10; II,6). Instead of being slightly removed from the ends as Brunelleschi's are, Ghiberti's aediculae are complete with flanking pilasters, base, entablature and pediment, corresponding to Alberti's rules (VI,12). Conversely Alberti's postulates come to mind when one looks at Ghiberti's palaces with homogeneous orders of pilasters integrated in each story, and the porticoes on the ground floor (V,3; IX,3). They are formed either by square piers carrying entablatures, or, in an arch-and-lintel system, by arcades on piers and by pilasters supporting an entablature above the apex of the arches; while neither form is specifically recommended by Alberti, both are represented in the Baltimore and Urbino panels. The Urbino panel likewise offers a parallel to one of the most striking features in Ghiberti's architectural settings, the Renaissance church façade in the St. Zenobius relief. In the Joseph panel the round structure and the palace on the left, the temple in the Solomon relief, the two flanking palaces in the St. Zenobius relief with the "spacious, handsome Area in front"

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form altogether so many homogeneous architectural units, just as do those postulated in *De Re Aedificatoria*.

The closeness of Ghiberti's late architectural settings to Alberti's theories on architecture, despite the time lag of roughly fifteen years or more, is a phenomenon so striking that it demands an explanation. The settings of the *Gates of Paradise* were all designed prior to 1436 or 1437, that of the Isaac panel presumably in 1435. In 1434 Alberti came to Florence. In 1435 he put forth in *De pictura* his thoughts on painting and relief sculpture, and the little book became an important factor not only in spreading the gospel of linear perspective, but more generally, in reflecting and shaping the taste of the *avant garde* patrons and artists. Its impact was all the greater in that the publication coincided with the crisis reached in the development of the art of the nascent Renaissance. Masaccio's early death had left his work in a fragmentary state and throughout the thirties painting drifted on without direction. In sculpture Donatello had turned from a classical to a new dramatic and violent style, while Ghiberti was searching for diametrically opposed solutions. In architecture Brunelleschi's early designs, barely fifteen years after their first appearance, were becoming obsolete, and he had started on a quest for a different architecture, radically new in its concepts of space, mass and ornament.

In the last analysis all these attempts at discerning new principles in art were closely tied up with the search for a new interpretation of antiquity. The interpretations were as manifold and as varied as the number and minds of the interpreters, and any new opinion on the meaning of ancient art was eagerly heard. No doubt, Alberti's word carried weight in these councils; and he had very definite opinions regarding the world of antiquity.

Time and again, in these years, Ghiberti's work strongly and strangely recalls Alberti's theories. The linear perspective in the Isaac and Joseph panels, suddenly arrived at presumably in 1435 or 1436, tallies with the perspective described in *De Pictura*. His new interpretation of the sculpture of antiquity, linked as it is to his presentation of life through lithe, quickly moving figures, finds its counterpart in the pages of that same treatise. Thus the question almost naturally arises as to whether perchance the architectural settings of the *Gates of Paradise* and of the *Cassa di San Zenobio* were shaped under the impact of Albertian theories or whether, vice versa, Alberti formulated the theories of *De Re Aedificatoria* under the impression made on him by Ghiberti's designs.

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At first glance, the arguments seem to weigh the scales in favor of the former hypothesis: the new style makes its appearance in Ghiberti's work suddenly, seemingly unheralded by anything in his earlier architectural designs, and at exactly the time when Alberti arrived in Florence. Yet, the counter-arguments prove just as strong. In the first place, the new style dominated the settings of the *Gates of Paradise* some fifteen years before it penetrated into the pages of Alberti's *magnum opus*. Second, Ghiberti in all the varied aspects of this entire work during the twenties had been moving towards solutions which meant to him, to a large degree, new interpretations of the art of antiquity. Hence the alternative possibility that Ghiberti had arrived at his new architectural style independent from Alberti need not be excluded; that he was in fact, *Albertianus sine Alberto*.

History rarely tallies with a simple answer, whether in the affirmative or in the negative. Alberti, when coming to Florence, certainly did not arrive with the theories of *De Re Aedificatoria* all ready in his pocket. These theories, as laid down around 1450, are not the kind that are worked out in a short time. They give the impression of long thought and preparation. But it seems most unlikely that by the mid-thirties Alberti had envisaged more than their rudiments. Before then he had not thought primarily in terms of architecture. He was a humanist, and he was intent on writing a treatise on the principles of the visual arts. As a humanist he had composed for himself an inner vision of antiquity. Since this vision was all-embracing it included architectural images as well. But what the precise character of these images was must remain in the realm of conjecture. One would assume that they rested on the monumental grandeur of the structures of antiquity and on the comprehensiveness of a design in which the core of a city, truly *all'antico*, was formed by buildings of the "noblest types". Indeed, it is such noble buildings, which as early as 1434, in the preface to *Della famiglia*, Alberti lists as symbols of ancient grandeur: "our temples, our altars, our theaters, our palaces", so he says, "fell prey to the barbarians when they broke into the Roman Empire." But the visual outlines of these buildings, their architectural idiom need not have been more than dimly envisaged by Alberti at that time. Presumably the antique flavor was to be enhanced by a vocabulary *all'antico*. He had seen this vocabulary while admiring the ruins of Rome, but it would be rash to assume that a humanist walking through the vestiges of antiquity would immediately seize upon the details of architecture. Indeed, Alberti's scattered remarks from the mid-thirties on architectural design are vague and few.

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But as he moved into the Florentine milieu, the outlines of ancient architecture, and thus of architecture of the future such as he envisaged it, were bound to grow more precise in shape. Brunelleschi's buildings—what little had been completed of them in 1434, the front of the *Spedale*, the *Sagrestia Vecchia*, the fragment of the *Palazzo di Parte Guelfa*, the transept of San Lorenzo—with their stress on a vocabulary *all'antico* and on consistency, harmony and proportion, must have struck young Alberti as an incarnation of his own shadowy images of antiquity. True, Brunelleschi's buildings could be improved upon. The vocabulary was not like, nor was it as consistently carried out as that of the Roman ruins through which Alberti had wandered. But presumably more disappointing to a humanist would be other defects. To Alberti, Brunelleschi's buildings must have seemed small. They lacked the size of the *Tempio della Pace*—Constantine's basilica that is—of the Pantheon, of the Colosseum. They were not temples, theaters or palaces of the noble, and therefore not representative of Alberti's idea of antique buildings as the noblest *genera* of architecture. Finally, they were isolated individual buildings, no more than fragments, as it were, of Alberti's vision of a city wherein every building and every detail contributed towards a monumental architectural whole symbolizing the world of the ancients.

A grandiose harmony of humanist architecture composed of the noblest kind of buildings, was never attempted in the thirties. Such buildings could not have been built in medieval Florence, not by Brunelleschi or anyone. They could only be represented in the visual arts, free from the fetters of hard reality. Thus it was almost natural that young Alberti, his mind filled with general visions of a harmony of noble buildings and preoccupied with problems of the visual arts would find a common ground more easily with the "painter" Ghiberti than with the architect Brunelleschi. Ghiberti was used to thinking in terms of architectural settings and they lent themselves readily to the representation of large scale monumental lay-outs of the kind Alberti envisaged. At the same time Ghiberti for ten odd years before Alberti's arrival in Florence, from the Flagellation relief to the niche of Saint Stephen, had been searching for a vocabulary *all'antico* and had striven to assimilate the principles of harmony and coordination that formed the basis of Brunelleschi's art. But much as he tried, his architecture *all'antico* remained fragmentary and inconsistent. Then, shortly before 1430 he visited Rome, a second time, by the way, and there are good reasons to suspect that he made Alberti's acquaintance at that time. But whether they met in Rome or a few years later in Florence, Ghiberti must have been impressed by the

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visions of the monumental, consistent, fully integrated and purist architecture which the brilliant young humanist spread out before his mind's eye. He was ready to meet Alberti half-way and he was equipped to give visual reality to the humanist's vague dream of vast plazas surrounded by noble buildings. Perhaps it will never be possible to trace the exact steps along which this process of mutual assimilation evolved. But it can be suggested that the settings of the *Gates of Paradise* and the *Cassa di San Zenobio*, with their temples, palaces and vast squares gave pictorial reality to the visionary architecture of which Alberti dreamed in those same years.

Richard Krautheimer
Institute of Fine Arts
New York University

Exhibition of Architecture in Early Renaissance Pictures

GIOVANNI ANTONIO BADILE

1516/17-1560

Veronese School

1. *Architectural View*

Oil on canvas, 28½ x 43 in.

EXHIBITIONS: "Ars in Urbe," Yale University Art Gallery, April 10 - May 17, 1953, no. 14, pl. 5; Wilson College, Chambersburg, Pa., 1953.

BIBLIOGRAPHY: Maurice W. Brockwell, "The Johnson Collection in Philadelphia," *Connoisseur*, L, 1918, p. 146, repro.; *John G. Johnson Collection: Catalogue of Paintings*, Philadelphia, 1941, p. 2, inv. 729; *Bulletin of the Associates in Fine Arts at Yale University*, XX, no. 3, April, 1953, cat. no. 14, pl. 5; *John G. Johnson Collection: 238 Reproductions*, Philadelphia, 1953, p. 84, inv. 729.

LENT BY THE JOHNSON COLLECTION, PHILADELPHIA

CARADOSSO (Cristoforo Foppa)

ca. 1445-1527

2. *Julius II. Reverse: View of St. Peter's according to Bramante's Design. Dated 1506.*

Bronze Medal. Diameter 27/32 in.

COLLECTION: Gustave Dreyfus

BIBLIOGRAPHY: A. Armand, *Les médailleurs italiens*, 1883, I, 108,2; *Les Arts*, August, 1908, p. 12, no. 19; G. H. Hill, *A Corpus of Italian Medals of the Renaissance before Cellini*, 1930, no. 659e; G. F. Hill, *The Gustave Dreyfus Collection: Renaissance Medals*, 1931, p. 99, pl. XLVIII, no. 194; *Renaissance Bronzes . . . from the Kress Collection*, Washington, 1951, repro. p. 113, listed p. 173. (Kress inv. A 931.194A)

LENT BY THE SAMUEL H. KRESS COLLECTION, NATIONAL GALLERY OF ART.

FRA CARNEVALE (?) (Bartolommeo di Giovanni Corradini)

Active by 1456; died 1484

Umbrian School

3. *The Birth of the Virgin*

Oil and tempera on panel, 57 x 37½ in. With added strip, 59½ x 39 in.

COLLECTION: Barberini, Rome.

EXHIBITIONS: "Italian Art," Royal Academy, London, 1930, no. 114; Museum of Fine Arts, Boston, October, 1938; "Masterpieces," M. Knoedler & Co., New York, Nov. 4-23, 1946; "Painters of Architecture," Wadsworth Atheneum, Hartford, Oct. 30 - Dec. 7, 1947; "Art Treasures of the Metropolitan," Metropolitan Museum of Art, New York, Nov. 6, 1952 - Sept. 8, 1953.

BIBLIOGRAPHY: G. Vasari, *Vite*, (1568) Milanese ed., IV, 1879, pp. 147 f.; Crowe and Cavalcaselle, *Painting in North Italy*, 1871, I, p. 350, note; and *Storia della pittura italiana*, VIII, 1898, pp. 268 f.; A. Schmarsow, *Melozzo da Forlì*, 1886, p. 107; and *Joos van Gent und Melozzo da Forlì in Rom und Urbino*, 1912, pp. 207 ff.; A. Venturi, *Arch. stor. dell' arte*, VI, 1893, pp. 416 ff., repro.; and *Storia dell' arte italiana*, VII, pt. II, 1913, pp. 108 ff., fig. 87; G. F[rizzoni], *Arch. stor. dell' arte*, I, 1895, pp. 396 ff.; and *L'Arte*, VIII, 1905, p. 393; C. Budinich, *Il Palazzo Ducale d'Urbino*, 1904, p. 107; *Der Cicerone* (Bode and Fabriczy ed., 1904), pt. II, sect. III, p. 678; A. J. Rusconi, *Vita d'arte*, IV, 1909, pp. 402 f., repro.; W. Bombe, Thieme-Becker, VI, 1912, p. 20; and *Monatshefte für Kunstwissenschaft*, V, 1912, pp. 470 f.; C. de Mandach, *Archives de l'art français*, VII, 1913, pp. 52 ff., repro.; T. Borenius, ed., Crowe and Cavalcaselle, *Painting in Italy*, V, 1914, p. 29; F. Witting, *Jahrbuch der Preussischen Kunstsammlungen*, XXXVI, 1915, pp. 208 ff., repro.; F. Kimball, *Art Bulletin*, X, 1927, p. 131, note; R. van Marle, *Italian Schools*, XI, 1929, pp. 106 ff., fig. 70; Sir Charles Holmes, *Burlington Magazine*, LVI, 1930, p. 56, pl. IIIB (det.); F. Wittgens, *Apollo*, XI, 1930, p. 78, fig. V; Balmiel and Clark, ed., *A Commemorative Catalogue of the Exhibition of Italian Art*, London, 1931, I, p. 43, no. 124; II, pl. XLVIII; B. Berenson, *Italian Pictures*, 1932, p. 342; A. Colasanti, *Die Malerei des XV Jahrhunderts in den italienischen Marken*, 1932, pp. 79 ff., pl. 69; H. B. Wehle, *Metropolitan Museum Bulletin*, XXXI, 1936, pp. 59 ff., repro.; R. Offner, *Medieval Studies in Memory of A. Kingsley Porter*, 1939, I, pp. 205 ff., repro.; *Art News*, XXXVII, Oct. 15, 1938, p. 18; Metropolitan Museum of Art, *A Catalogue of Italian, Spanish and Byzantine Paintings*, 1940, pp. 104 ff., repro. (with annotated bibliography); G. Swarzenski, *Boston Museum Bulletin*, XXXVIII, 1940, pp. 90 ff., repro.; G. M. Richter, *The Art Quarterly*, III, 1940, pp. 311 ff., repro.; and *Gazette des Beaux-Arts*, XXIII, 1943, pp. 5 ff.

LENT BY THE METROPOLITAN MUSEUM OF ART

BULLETIN

DONATELLO (attributed to)

ca. 1386-1466

Florentine School

4. Saint Jerome

Bronze Plaque, 5 $\frac{1}{16}$ x 4 $\frac{3}{32}$ in.

COLLECTION: Gustave Dreyfus

BIBLIOGRAPHY: G. Migeon, *Les Arts*, no. 73, January, 1908, p. 28, repro.; S. de Ricci, *Catalogue of the Gustave Dreyfus Collection: Reliefs and Plaquettes*, 1931, p. 14, pl. VII, no. 10; *Renaissance Bronzes . . . from the Kress Collection*, Washington, 1951, repro. p. 58, listed p. 141. (Kress inv. A 287.10B)

LENT BY THE SAMUEL H. KRESS COLLECTION, NATIONAL GALLERY OF ART

FRANCESCO DI GIORGIO

1439-1501

Sienese School

5. Scenes from the Life of Tobias

Tempera on panel (cassone), 17 x 68 $\frac{3}{4}$ in. With frame, 24 $\frac{1}{2}$ x 76 $\frac{1}{2}$ in.

Ca. 1470 (?).

COLLECTIONS: Palazzo Ducale, Urbino; Marzell von Nemes, Munich; William Randolph Hearst, New York.

EXHIBITIONS: "Masterpieces of Art," New York World's Fair, May - October, 1939, no. 122.

BIBLIOGRAPHY: P. Schubring, *Cassoni*, 1923, Suppl., p. 427, no. 936, pl. 17; A. Venturi, *Studi dal vero*, 1927, pp. 87-8, fig. 52; L. Venturi, *Collection Marzell de Nemes*, 1928, p. 6, no. 15, repro.; R. van Marle, *The Development of the Italian Schools of Painting*, The Hague, 1937, XVI, pp. 256-7, fig. 138, pp. 286, 292; G. H. McCall, *Catalogue of European Paintings and Sculpture from 1300 - 1800*, New York World's Fair, 1939, p. 62, no. 122; *Art Objects and Furnishings from the William Randolph Hearst Collection*, New York, 1941, repro. p. 19, cat. p. 281; *William Rockhill Nelson Gallery News*, VII, April, 1941, pp. 2-4; A. S. Weller, *Francesco di Giorgio*, Chicago, 1943, pp. 122-3, 298, fig. 42; F. Lugt, *Gazette des Beaux-Arts*, XXV, 1944, p. 346.

LENT BY THE NELSON GALLERY OF ART AND ATKINS MUSEUM, KANSAS CITY, MO.

FRANCESCO DI GIORGIO & NEROCCIO DI BARTOLOMMEO
1439-1501 1447-1500

Sieneſe School

6. *Three Stories from the Life of Saint Benedict*

Panel (predella), 11 x 76 in.

BIBLIOGRAPHY: Crowe and Cavalcaselle, *A New History of Painting in Italy*, London, 1864-66, III, p. 67; J. Burkhardt, *Der Cicerone* (Ed. W. Bode), Leipzig, 1879, II, p. 289; G. Morelli, *Die Galerien zu München und Dresden*, Leipzig, 1891, p. 136; L. Douglas, *A History of Siena*, London, 1902, p. 383; G. Mancini, *Vita di Luca Signorelli*, Florence, 1903, p. 8; G. F. Hartlaub, *Zeitschrift für bildende Kunst*, XXVIII, 1917, p. 64; B. Berenson, *Essays in the Study of Sieneſe Painting*, New York, 1918, p. 68; P. Schubring, *Die Plastik Sienas im Quattrocento*, Berlin, 1907, pp. 119-21, 165-66; and *Illustrationen zu Dantes Göttlicher Komödie*, Vienna, 1931, p. 184; E. Jacobsen, *Das Quattrocento in Siena*, Strassburg, 1908, pp. 8, 83; A. Venturi, *L'Arte*, XII, 1909, p. 196; W. von Bode, *Ämtliche Berichte*, XXXVII, 1916, p. 195; A. McComb, *Art Studies*, II, 1924, pp. 15, 19; M. Weinberger, *Mitteilungen des Kunsthistorischen Institutes in Florenz*, III, 1927, p. 137; F. Kimball, *Art Bulletin*, X, 1928, p. 132; A. S. Weller, *Francesco di Giorgio*, Chicago, 1943, pp. 72-9, 146, 152, 156, 296, 303, 305, figs. 15-17.

Not illustrated.

LENT BY THE UFFIZI GALLERY, FLORENCE

GIOVANNI SALLUSTIO PERUZZI

Died 1573

7. *Two Stage Sets on One Page*

Pen and bistre wash, 215 x 140 mm.

COLLECTIONS: Giovanni Piancastelli; Brandegee; Janos Scholz.

BIBLIOGRAPHY: J. Scholz, ed., *Baroque and Romantic Stage Design*, New York, 1950, p. 5, pl. and no. 6.

LENT BY DONALD OENSLAGER, NEW YORK CITY

BULLETIN

PIERO DI COSIMO

1462-1521 (?)

Florentine School

8. *The Building of a Palace*

Panel (cassone), 32½ x 77½ in.

COLLECTIONS: Emile Gavet, Paris; William K. Vanderbilt, Newport, R.I.; Mrs. Oliver H. Belmont, Newport, R.I.

EXHIBITIONS: "Timeless Aspects of Modern Art," New York, Museum of Modern Art, Nov. 16, 1948 - Jan. 23, 1949; Smith College Museum of Art, Northampton, Mass., January, 1949.

BIBLIOGRAPHY: B. Berenson, *Pitture Italiane*, 1936, p. 103; R. L. Douglas, *Piero di Cosimo*, Chicago, 1946, p. 117; W. E. Suida, *A Catalogue of Paintings in the John and Mable Ringling Museum of Art*, Sarasota, 1949, p. 21, pl. and no. 22.

LENT BY THE JOHN AND MABLE RINGLING MUSEUM OF ART, SARASOTA, FLORIDA

JACOPO DEL SELLAIO

1441/2 - 1493

Florentine School

9. *Story of Judith and Holofernes*

Oil on panel (cassone), 15¾ x 58½ in.

COLLECTION: Harold I. Pratt, New York.

EXHIBITIONS: "Italian Paintings," Wildenstein & Co., New York, 1947, no. 11; "A Tour of Famous Cities," Columbus Gallery of Fine Arts, 1952, no. 35.

BIBLIOGRAPHY: *Italian Paintings*, New York, Wildenstein, 1947, no. 11, repro.

LENT BY WILDENSTEIN & CO., INC.

Supplementary Exhibitions

Architecture in Renaissance Pictures: photographs of works unavailable for the exhibition.

Master of the Barberini Panels, *Presentation of the Virgin*, Museum of Fine Arts, Boston

Master of the Barberini Panels, *The Annunciation*, Samuel H. Kress Collection, National Gallery of Art

Donato Bramante, after, *Interior of a Ruined Church, or Temple, with Figures* (engraving), British Museum

Luciano Laurana (?), *Architectural Panel: Tragic Scene*, Walters Art Gallery, Baltimore

Luciano Laurana (?), *Architectural Panel: Comic Scene*, Galleria Nazionale delle Marche, Urbino

Baldassare Peruzzi, *Comic Scene* (drawing), Uffizi Gallery, Florence

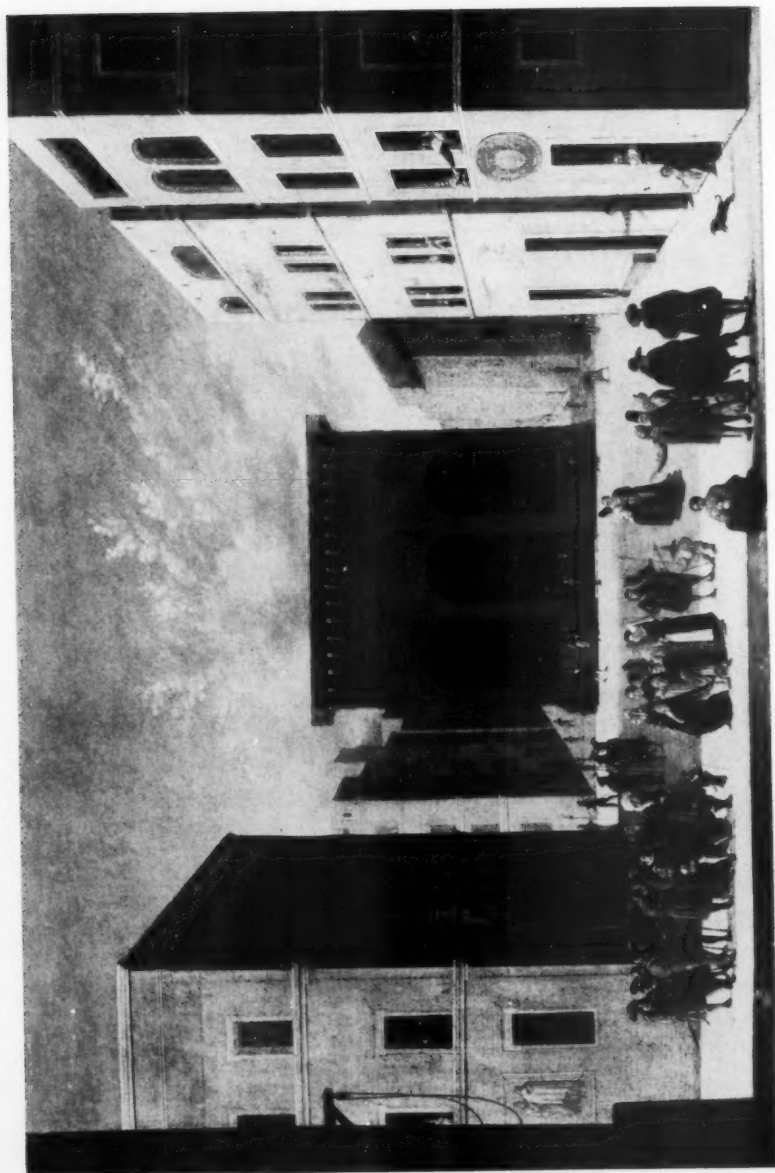
Three Renaissance Architects: Brunelleschi, Alberti, Palladio
Photographs by Mrs. R. Thorne McKenna

Old Maps of Rome

Reproductions from Cardinal Franz Ehrle's work, *Le piante maggiori di Roma . . .*, Vatican, 1908-1932.

The Architectural Publications of Sebastiano Serlio

Libri VII d'architettura, illustrated with woodcuts (original edition, 1537-1575).



1. Giovanni Antonio Badile

Architectural View



2. Caradosso, Julius II. Reverse: View of St. Peter's according to Bramante's Design



3. Fra Carnevale (?)

The Birth of the Virgin



4. Donatello (attributed to)

St. Jerome



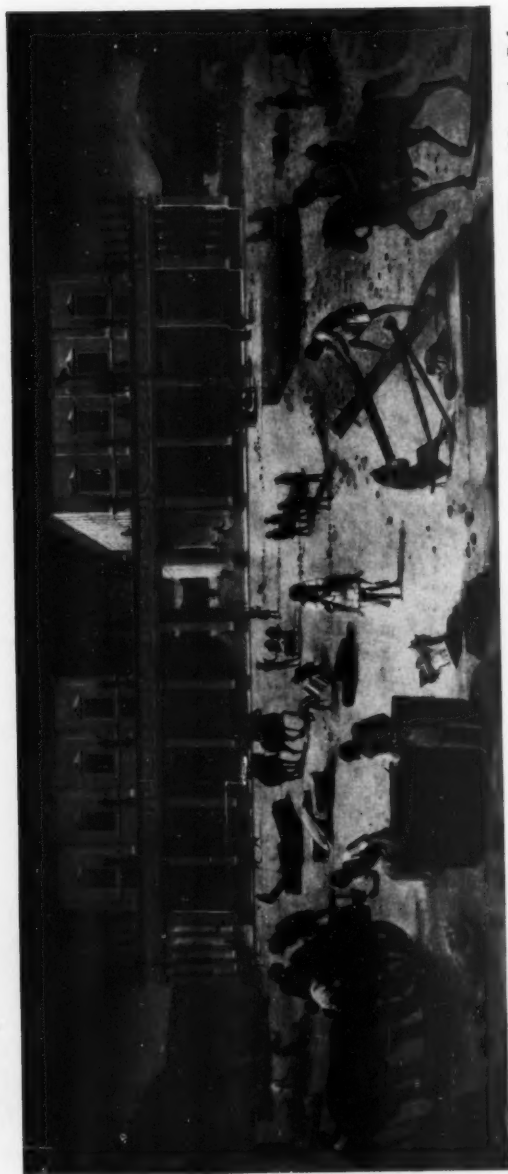
7. Giovanni Sallustio Peruzzi

Two Stage Sets



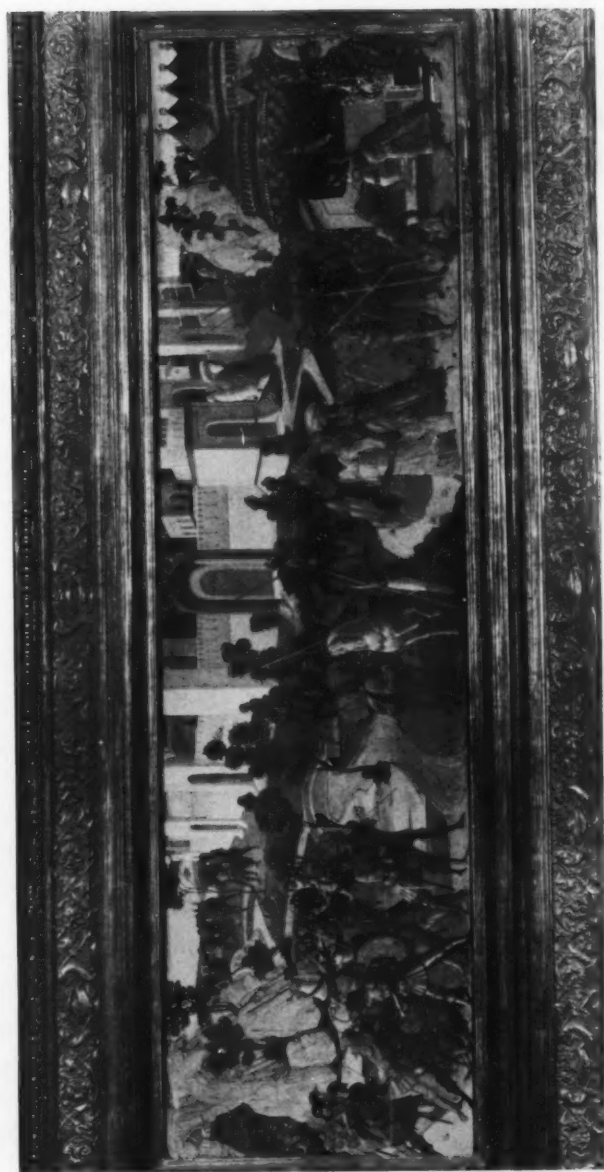
5. Francesco di Giorgio

Scenes from the Life of Tobias



The Building of a Palace

8. Piero di Cosimo



9. Jacopo del Sellaio

Story of Judith

Catalogue Of Recent Additions

DRAWINGS

Jan Asselyn, Dutch, 1610-1652
Temple of Minerva Medica, Rome.
Pencil and wash, 144 x 198 mm.
(54.63)
Gift of Janos Scholz

Filippino Lippi, Italian, 1452/7-1504.
Burial of Christ.
Pen and wash, heightened with white,
180 x 263 mm. (54.64)
R. T. Miller, Jr. Fund

PRINTS

Florentine, ca. 1475. *Nativity*. Hind
27, pl. VIII, Dutuit 27, pl. 32
Niello, diameter 48 mm. (54.65)
R. T. Miller, Jr. Fund

French, 19th century. *Portrait of
Honoré Daumier*.
Drypoint, 171 x 128 mm. (54.70)
Gift of Miss Leona E. Prasse in honor
of Mrs. Hazel B. King

Hendrick Goudt, Dutch, ca. 1585 -
after 1626. *Jupiter and Mercury at
the House of Philemon and Baucis*.
After Adam Elsheimer. Dutuit IV,
522.5
Engraving, 218 x 222 mm. (54.71)
Gift of Miss Leona E. Prasse in honor
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Hendrick Goudt, Dutch, ca. 1585 -
after 1626. *Aurora*. After Adam
Elsheimer. Dutuit IV.522.7
Engraving, 163 x 181 mm. (54.72)
Gift of Miss Leona E. Prasse in honor
of Mrs. Hazel B. King

Louis Auguste Lepère, French, 1849 -
1918. *La Ravine en Juin*. Saunier
614.
Lithograph, 131 x 95 mm. (54.73)
Gift of Miss Leona E. Prasse in honor
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Benton Murdoch Spruance, Amer-
ican, 1904 -. *Space Mask*.
Lithograph, 485 x 341 mm. (54.74)
Gift of Miss Leona E. Prasse in honor
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Henry G. Keller, American, 1870 -
1949. *Flowers*.
Color lithograph, 475 x 323 mm.
(54.94)
Gift of William M. Milliken

Woldemar Neufeld, American, 1909-.
Chardon in Winter.
Color linoleum cut, 200 x 305 mm.
(54.95)
Gift of William M. Milliken

LACQUER

Japanese, Late Tokugawa period.
Bunkō (document box).
Lacquer, 8½ x 18½ x 14¾ in. (54.89)
Gift of Norbert Schimmel

MUSEUM CALENDAR, WINTER - SPRING, 1955

	GALLERY I	GALLERY II	GALLERY III	PRINT ROOM	COURT	HELEN WARD MEMORIAL ROOM	OTHER
FEBRUARY	Paintings, 14th to 18th centuries (Permanent)	Architecture in Early Renaissance Pictures (Loan Exhibition)	Paintings, 19th and 20th centuries (Permanent Collection)	Swift Collection of American Pat- tern Glass Goblets (Permanent Exhibition) —— Master Drawings	Sculpture (Permanent Collection)	French and Italian Costumes of the 18th Century (Permanent Collection)	Three Renaissance Architects: Brun- elleschi, Alberti, Palladio. Photo- graphs by Mrs. R. Thorne McKenna (Auditorium)
MARCH	"	Faculty Exhibition	"	Swift Collection —— Faculty Exhibition	"	"	15th and 16th Century Prints (Gallery IV)
APRIL*	"	Three Young Americans (Loan Exhibition)	"	Swift Collection —— Modern Prints and Drawings	"	"	17th Century Prints (Gallery IV)

* Museum closed during spring vacation, April 2-12

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